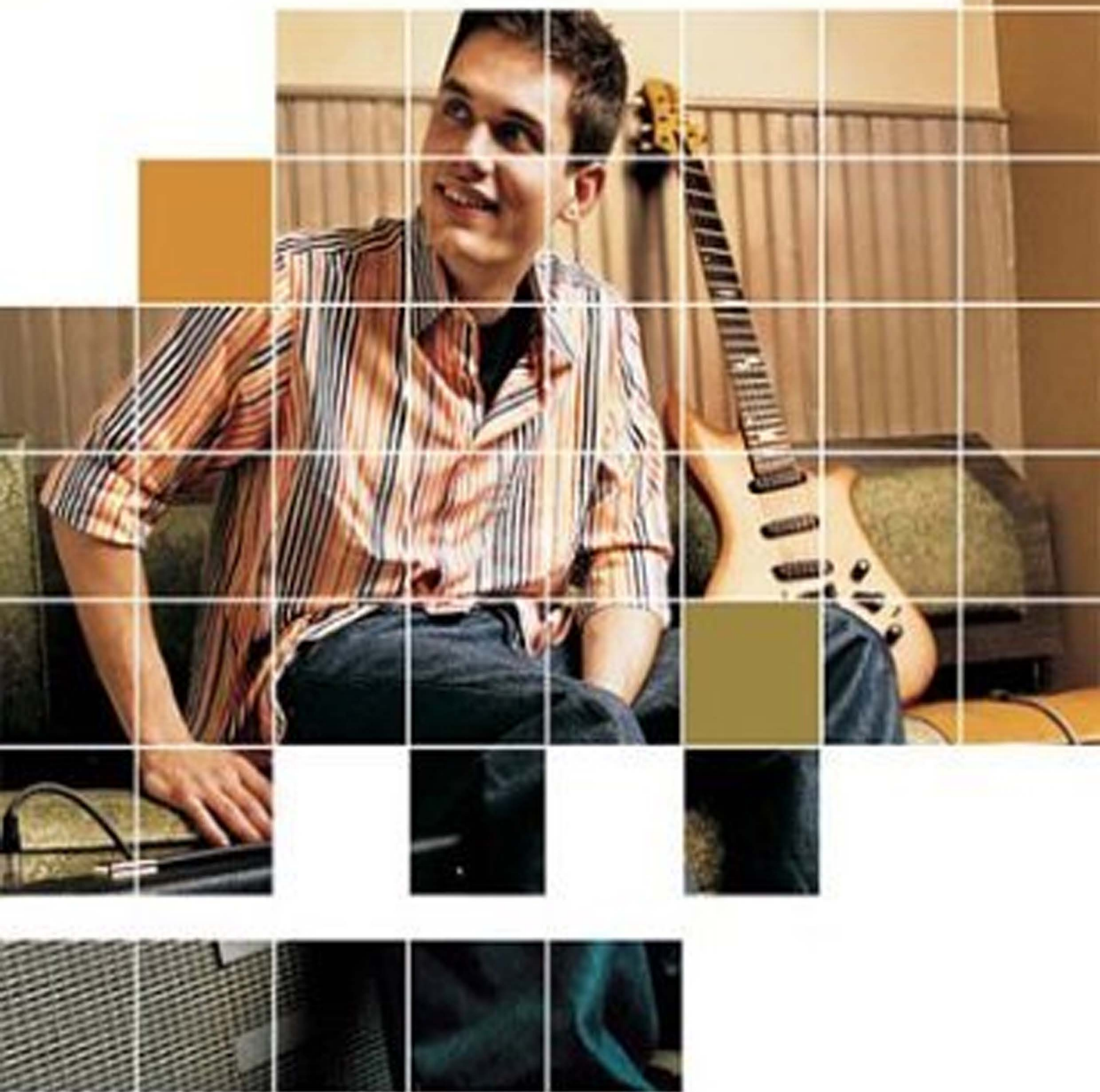


PLAY IT
LIKE IT IS
GUITAR
WITH TABS AND
NOTES FROM JOHN
MAYER

GUITAR + VOCAL

JOHN MAYER

ROOM FOR SQUARES



Transcriptions Supervised by John Mayer

Guitar 
Magazines

JOHN MAYER

ROOM FOR SQUARES

No Such Thing

Why Georgia

My Stupid Mouth

Your Body Is A Wonderland

Neon

City Love

83

3X5

Love Song For No One

Back To You

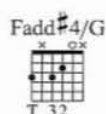
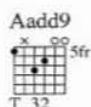
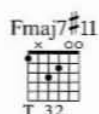
Great Indoors

Not Myself

St. Patrick's Day

NO SUCH THING

Words by John Mayer
Music by John Mayer and Clay Cook



Intro

Moderately fast Rock ♩ = 132

Emaj9

E

Gtr. 1 (acous.)

First system of the Intro, featuring a guitar line with a treble clef and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. The guitar line consists of a series of chords: Emaj9, E, and Emaj9. The bass line is indicated by a 'T' (thumb) on the 6th string, with fret numbers 3, 2, and 1. The guitar line is marked with 'P.M.' (pick mute) and 'f' (forte). The bass line is marked with 'T' and fret numbers 11, 13, and 11.

Second system of the Intro, continuing the guitar line with Emaj9 and E chords. The bass line continues with 'T' and fret numbers 11, 13, and 11. The guitar line is marked with 'P.M.' and 'f'.

Verse

Amaj9

First system of the Verse, featuring a vocal line and a guitar line. The vocal line starts with a rest, followed by the lyrics: "1. 'Wel - come to the real world,' she said to me con - de - scend -". The guitar line consists of a series of chords: Amaj9, E, and Amaj9. The bass line is indicated by a 'T' (thumb) on the 6th string, with fret numbers 11, 13, and 11. The guitar line is marked with 'P.M.' (pick mute) and 'f'.

Second system of the Verse, continuing the vocal line and guitar line. The vocal line continues with the lyrics: "2. So the good boys and girls take the so - called right track, ing - ly. fad - ed white hats, grab - bing cred - its and may - be take your life. They". The guitar line consists of a series of chords: Amaj9, E, and Amaj9. The bass line is indicated by a 'T' (thumb) on the 6th string, with fret numbers 11, 13, and 11. The guitar line is marked with 'P.M.' and 'f'.

*T = Thumb on 6th string

Em7add11 Em7 Em9 Emaj7

Plot it out in black and white. Well, I
 read all the books but they can't find the answers. And all of our par-

let ring----- P.M.----- P.M.----- P.M.

12 14 12 11 11 11 11 0 11 11 11
 10 12 10 12 12 12 12 0 13 13 13
 0 0 0 0 0 0 0 0 0 0 0

Amaj9

nev - er lived the dreams of the prom - kings and the dra - ma queens. I'd like to think the
 - ents, they're get - ting old - er. I won - der if they've wished for an - y - thing

P.M.----- P.M.----- P.M. P.M.----- P.M.----- P.M. P.M.----- P.M.----- P.M.

11 11 11 0 0 0 0 0 0
 13 13 13 13 13 13 13 13 13
 11 11 11 11 11 11 11 11 11

C#m7 F#7b5 F#7 F#9

best of me while in their mem - 'ries is still hid - ing up my sleeve.
 bet - ter ti - ny trag - e - dies.

P.M.----- P.M.----- P.M. P.M.----- P.M.----- T-----

7 7 7 7 7 1 2 3 4
 9 9 9 9 9 3 2 X X 2 2 2
 9 9 9 9 9 X X X

Pre-Chorus
 Asus2 A: Asus2 Amaj9

They love to tell you,

Rhy. Fig. 1

4
 2

0
 0
 0

Asus2 A9 Asus2 Amaj9 Emaj9

"Stay in side the lines."

P.M. --- P.M. --- P.M.

F#7(add11)

But some thing's bet ter

P.M. --- P.M. --- T T sim.

Asus2 E/G# Emaj9

on the oth er side.

End Rhy. Fig. 1

Chorus

Am7add11 D7sus4 Emaj9

I wan - na run through the halls of my high school, I wan - na scream

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Am7add11 D7sus4 Emaj9 Am7add11 D7sus4 Emaj9

— at the top of my lungs. — I just found out — there's no such thing as the real —

1.
Gtr. 1: w/ Rhy. Fill 1

Am7add11 D7sus4 Emaj9

— world, just a lie — you've got to rise — a - bove. —

2.

Gtr. 1: w/ Rhy. Fig. 2
Am7add11 D7sus4 Emaj9

— you've got to rise a - bove. —

Bridge
Half-time feel

Fmaj7#11
Gtr. 1

Aadd9 Fmaj7#11

I — am in - vin -

Aadd9 Fmaj7#11 Fmaj7

ci - ble. — I — am in - vin -

Aadd9 Fmaj7#11 Fmaj7 Fmaj7#11

ci - ble. — I — am in -

Aadd9 Fadd#4/G

vin - ci - ble as long as I'm a - live. —

Rhy. Fill 1

Gtr. 1

12 10 10 12 10 10 12 10 11 13 11

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Asus2

A\$

Asus2

Amaj9

Asus2

A1

Gtr. 2 (elec.)

w/ clean tone

12 10 12 12 11 10 12 11 9 10 12 9 12 9 10 12 12 10 12 12 11 10 12 11

Asus2

Amaj9

Emaj9

F#7(add11)

9 10 12 9 12 9 10 12 12 11 12 9 15 13 13 11 11 9 9

Asus2

E/G#

I wan - na run _

(11) 9 9 8 8 6 6 4 4 7 7 (7) 6 4

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (7 times)

Am7add11

D7sus4

Emaj9

Am7add11

D7sus4

Emaj9

_ through the halls _ of my high _ school, I wan - na scream _ at the top of my lungs _

Am7add11

D7sus4

Emaj9

_ I just found out _ there's no such thing as the real _ world, just a lie _

Am7add11

D7sus4

Emaj9

Am7add11

D7sus4

Emaj9

_ you've got to rise a - bove _ I just can't wait _ till my ten _ year re - un -

Am7add11

D7sus4

Emaj9

- ion, _ I'm gon - na bust _ down the dou - ble doors. And when I stand _

Am7add11 D7sus4 Emaj9 Am7add11 D7sus4

on these ta - bles be - fore you, you will know what all this time was

Gtr. 1

Fretboard diagram for Gtr. 1:

3	3	3	3	12	12	12	12
X	X	X	X	10	10	10	10
5	5	5	5	0	0	0	0
				10	10	10	10

Outro Emaj7

for.

Gtr. 2

let ring - - - - -

11 12 13 11 12 12 13 14 12 12 14 12 14 13 12 12 12 12 13 14

Gtr. 1

Fretboard diagram for Gtr. 1:

0	7	8	8	6	6	0
X	X	X	X	X	X	0
0						

let ring - - - - -

13 14 12 12 12 12 12 12 12 12 11 12 11 11 12 11 13 12 13

let ring - - - - -

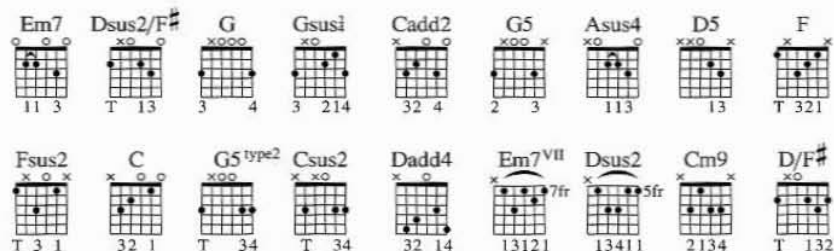
let ring - - - - -

Fretboard diagram for Gtr. 1:

0	0	0	0	0	0	0
X	X	X	X	X	X	X
0						

WHY GEORGIA

Words and Music by
John Mayer



Intro

Moderate Rock ♩ = 96

Intro: Gsus2, Dadd4, Play 4 times, Gsus2, Dadd4

1. I am driv - ing up

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mf *T w/ fingers let ring throughout

*T = Thumb on 6th string

Gsus2, Dadd4, Gsus2, Dadd4

Eight - y - five in the kind of morn - ing that

Gsus2, D6add4, C

lasts all af - ter - noon.

Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1 (6 times)

Gsus2

Dadd4

I'm just stuck in - side the gloom.

End Rhy. Fig. 2

Gsus2 Dadd4 Gsus2 Dadd4 Gsus2 Dadd4

Four more ex - its to my a - part - ment, but

Gsus2 Dadd4 Gsus2 D6add4

I am tempt - ed to keep the car in drive,

Gtr. 1: w/ Rhy. Fig. 2
C#

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gsus2 Dadd4 Gsus2 Dadd4

and leave it all be - hind. 'Cause I

Pre-Chorus
Em7 Dsus2/F#

Gtr. 1

won - der some - times

G Gsus2 G Cadd2

a - bout the out - come of a still

Em7 Dsus2/F# G5 Asus4

ver - dict - less life.

Am I

Chorus

D5
Rhy. Fig. 3



D5

Asus4

Gtr. 1

liv - ing it right? _____ Am I liv - ing it right? _____

Em7

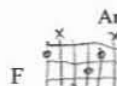
D5

Asus4

_____ Am I liv - ing it right? _____

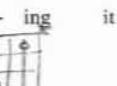
G5

End Rhy. Fig. 3



F

Fsus2



F

C

To Coda

Why, _____ why, _____ Geor - gia, why? _____

Gsus2

Dadd4

Verse

Play 4 times

G

Dadd4

(Sing 1st time only)

2. I rent _____ a room and _____ I

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

T
w/ fingers

let ring

Gtr. 1: w/ Rhy. Fig. 4 (3 times)

G

Dadd4

G

Dadd4

G

Dadd4

fill _____ the spac - es _____ with wood _____ in plac - es _____ to make _____ it feel like _____ home. _____

Gtr. 1: w/ Rhy. Fig. 2

C

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

G

Dadd4

But all _____ I feel's _____ a - lone. _____

Gtr. 1: w/ Rhy. Fig. 2

C

G

Dadd4

It might be a quar - ter life _____ cri - sis, _____ or just the stir - ring in _____ my _____

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

G

Dadd4

G

Dadd4

D.S. al Coda

_____ soul. _____ Ei - ther way, _____ I _____

⊕ Coda

Csus2 B♭sus2 F B♭sus2 Csus2 B♭sus2

— got a smile_ on,— but it's hid - ing the qui - et su - per - sti - tions in___ my head.__

P.M.--| P.M.-----| P.M.--| P.M.-----| P.M.--| P.M.-----| P.M.
(cont. in slashes)

X 3 7 0 3 1 1 1 1 1 1 1 1 X 3 7 0 1 1 0

Gtr. 1 *f*
 G5 type2 Csus2 Dadd4 Csus2 G5 type2 Csus2
 Don't be-lieve me. _____
 Dadd4 Csus2 Em7^{VII} Dsus2 Cm9 Fsus2
 when I say I've _____ got _____ it down. _____


Gr. 1: w/ Rhy. Fig. 1 (4 times)

Gsus2 Dadd4 Gsus2 Dadd4 Gsus2 Dadd4 Gsus2 Dadd4



Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gsus2 Dadd4 Gsus2 Dadd4



3. Ev - 'ry - bod - y is just a stran - ger, but

Gsus2 Dadd4 Gsus2 D6add4 Gtr. 1: w/ Rhy. Fig. 2 C%

that's the dan - ger in go - ing my own way.

Gtr. 1: w/ Rhy. Fig. 1 (2 times) Gsus2 Dadd4 Gsus2 Dadd4

I guess it's the price I have to pay, yeah, yeah. Still,

Em7 D/F# G5^{type2} Gtr. 1

"ev - 'ry - thing hap - pens for a rea - son," is no rea -

Asus4

- son not to ask my - self if I'm

Chorus

Gtr. 1: w/ Rhy. Fig. 3 D5 Asus4 G5 D5 Asus4

liv - ing it right. Am I liv - ing it right?

Em7 D5 Asus4 G5

Am I liv - ing it right? Why,

F F#sus2 F F#sus2 Gtr. 1

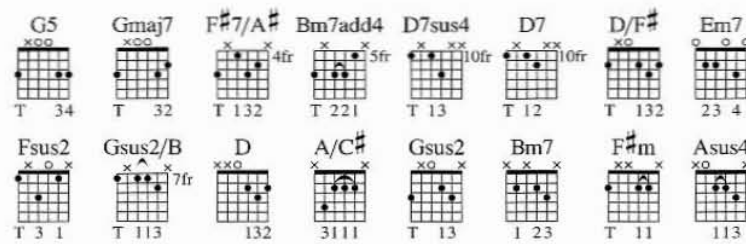
tell me why, why,

F F#sus2 F C G5^{type2}

why, Geor - gia, why?

MY STUPID MOUTH

Words and Music by
John Mayer



Intro

Moderately ♩ = 88 (♩ = ♩)

Intro

Gtr. 1 (acous.) Rhy. Fig. 1

mf
let ring throughout

Chords: Dmaj7, A/C#, D/F#, Gsus2, End Rhy. Fig. 1

*T = Thumb on 6th string

Chords: Bm7, F#m, Gsus2

1. My stu - pid

Rhy. Fig. 2

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1
Dmaj7

Chords: A/C#, D/F#, Gsus2

mouth has got me in trou - ble. I said too much a - gain
lips. She looked out the win - dow, roll - ing ti - ny balls of nap - kin pa - per.

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Chords: Bm7, F#m, Gsus2

to a date o - ver din - ner yes - ter - day. And I could
I played a quick game of chess with the salt and pep - per shak - er.

Chords: Bm7, F#m, Gsus2

see she was of - fend - ed. She said, "Well, an - y - way."
And I could see clear - ly an in - del - i - ble line was drawn

Bm7 F#m Gsus2

I'm just dy - ing for a sub - ject change.
be - tween what was good, what just slipped out and what went wrong.

Pre-Chorus
G5 Gmaj7 F#7/A#

Gtr. 1

Oh, it's an - oth - er so - cial cas - ual - ty.
Oh, the way she feels a - bout me has changed.

Bm7add4 D7sus4 D7

Score one more for me.
Thanks for play - ing, try a - gain.

G5 D/F# Em7

How could I for - get? Ma - ma said, "Think be - fore speak - ing."

G5 D/F# F#sus2

No fil - ter in my head. Oh, what's a boy to do? I

1. Gsus2/B

Interlude
Gtr. 1: w/ Rhy. Fig. 1
Dmaj7 A/C#

guess he bet - ter find one soon, yeah.

Gtr. 2 (elec.)
w/ clean tone

2-4 4 (4)2 2

D/F# Gsus2 Gr. 1: w/ Rhy. Fig. 2 Bm7 F#m

let ring - - - - -

Gsus2 2. Gsus2/B

Gr. 1

2. We bit our guess he bet - ter find one.

Chorus

D Rhy. Fig. 3 A/C# D/F# Gsus2

Gr. 1

I'm nev - er speak - ing up a - gain.

Gr. 2 Riff A

Bm7 F#m Gsus2

It on - ly hurts me.

Bm7 F#m Gsus2 Asus4

I'd rath - er be a mys - ter - y.

4 3 0 3 2 2 0 2 | 4 2 3 4 5 2 3 2

Bm7 F#m Gsus2 End Rhy. Fig. 3
(cont. in notation)

than she de - sert me.

4 3 0 3 2 2 0 2 | 5 2 3 2 5 2 3 2

End Riff A

Gm

Oh, I'm nev - er speak - ing up a - gain start - ing

Gtr. 2

Gtr. 1

Interlude

Dmaj7 A/C# D/F# Gsus2

now, start ing

Bm7 F#m Gm7add9 N.C.

now. 3. One more

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: tacet

Dmaj7 A/C# D/F# Gsus2

thing. Why is it my fault? So may - be I try too hard.

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Bm7 F#m Gsus2

But it's all be - cause of this de - sire. I just wan - na be

Bm7 F#m Gsus2

liked, (Ah.) just wan - na be fun - ny. Looks like the joke's on me.

Bm7 F#m Gsus2

So call me Cap - tain Back - fire.

Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2: w/ Riff A

D A/C# D/F# Gsus2

I'm nev - er speak - ing up a - gain.

Bm7 F#m Gsus2 Em7 A/C#

It on - ly hurts me. I'd rath - er be

D/F# Gsus2 Bm7 F#m Gsus2

a mys - ter - y, than she de - sert me.

Gm7 Gm8

Oh, I'm nev - er speak - ing up a - gain, I'm nev - er speak - ing up a - gain,

Gtr. 2

10 10 10

Gtr. 1

10 10 10

Gm

I'm nev - er speak - ing up a - gain start - ing

dim.

Outro
Gtr. 2 tacet
Dmaj7

A/C#

D/F#

Gsus2

now, start - ing

Gtr. 1

Bm7

F#m

G Gsus2

now, ah.

YOUR BODY IS A WONDERLAND

Words and Music by
John Mayer

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 94

Gtr. 2: w/ Riff A (4 times)

F5 Csus4 B♭sus2 Csus4 F5 Csus4 B♭sus2 Csus4

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (acous.)

mf
w/ fingers

T
A
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

F5 Csus4 B♭sus2 Csus4 F5 Csus4

1. We got the af - ter - noon. You got this room.

B♭sus2 Csus4 F5 Csus4 B♭sus2 Csus4

for two. One thing I've left to do: Dis -

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (8 times)

F5 Csus4 B♭sus2 Csus4 F5 Csus4

cov - er me dis - cov - er - ing you. 2. One mile to ev -
3. Some - thing 'bout the way the hair

Riff A

*Gtr. 2 (elec.)

mp w/ clean tone
P.M. -----

10 12 10 10 12 10 10 11 10 11 13 10 12 10 12 14

*Two gtrs. arr. for one.

B \flat sus2 Csus4 F5 Csus4 B \flat sus2 Csus4

- 'ry inch ____ of your skin ____ like por - ce - lain. ____
falls in ____ your face. ____ I love ____ the shape ____ you take when crawl - ing towards ____ the pil - low case.

F5 Csus4 B \flat sus2 Csus4 F5 Csus4

One pair ____ of can - dy lips ____ and your bub - ble - gum tongue.
You tell ____ me where ____ to go, ____ and though I might leave ____ to find ____ it, I'll nev - er let ____ your head ____ hit the bed

Pre-Chorus

Gtr. 2: w/ Riff A (8 times)

B \flat sus2 Csus4 B \flat maj7 B \flat 6 C7add6 C7

And if you want ____ love, ____ we'll make ____ it } swim-ming a deep -
with - out ____ my hand ____ be - hind ____ it. You want love? We'll make ____ it }

Rhy. Fig. 2

Gtr. 1

*T = Thumb on 6th string

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

B \flat maj7 B \flat 6 C7add6 C7 B \flat maj7 B \flat 6

____ sea ____ of blan - kets. Take all your big ____ plans ____ and break ____

C7add6 C7 Gm Am B \flat C

____ 'em. This is bound ____ to be a - while. Your bod - y is a won -
(Ah.)

Gtr. 1

T sim.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

F5 Csus4 B \flat sus2 Csus4 F5 Csus4

der - land. ____ Your bod - y is a won - der. I'll ____ use ____ my ____ hands. ____

1. 2.

B \flat sus2 Csus4 F5 Csus4 B \flat sus2 Csus4 F5 Csus4

Your bod - y is a won - der - land. der - land. (I'm nev - er speak -

Voc. Fig. 1

Bridge
Gtr. 2: w/ Riff A (8 times)
Dm7sus2

B \flat sus2 Csus4

- ing up a - gain. I'll use my head.) Damn, ba - by.

End Voc. Fig. 1

Gtr. 1 Rhy. Fig. 3

let ring

0 6 10 7 10

You frus - trate me. I know you're

End Rhy. Fig. 3

let ring

0 6 7 10 0 6 7 10 0 6 7 10

mine all mine, all mine, but you look so good it hurts some - times.

let ring

0 6 7 10 0 6 7 10 0 6 7 10

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2: w/ Riff A (8 times)

Gtr. 1: w/ Rhv. Fig. 3 (2 times)

Gtr. 2: w/ Riff A (8 times)

Gtr. 3 (elec.)

Gtr. 3 (elec.)

w/ clean tone
w/ fingers

slight vib.

12 13 9/10 8 6 6/8 10 8 6 12 13 10 12

12 14 9/10 9 7 7/9 10 9 7 12 14 10 12

12 13 9 10 8 6 6 8 10 8 6 12 13 10 15 12

12 14 9 10 9 7 7 9 10 9 7 12 14 10 16 12

slight vib.

1.	2.
----	----

*N.C.(Dm7)

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (8 times)
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
F5 Csus4

N.C.(Dim7) F5 Csus4

Tr. 1

Your bod - y is a won - der - land. _____

10 10 10 10 10 10 10 10 10 10 10 10

*Chord implied by gtr. and bass.

B \flat sus2 Csus4 F5 Csus4 B \flat sus2 Csus4

Your bod - y is a won - der. I'll use my hands.

F5 Csus4 B \flat sus2 Csus4 F5 Csus4

der - land. Your bod - y is a won - der - land.

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A (2 times)

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Riff A (2 times)

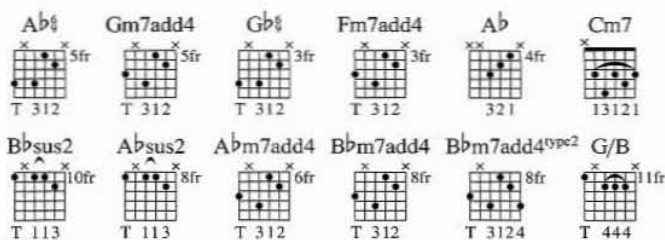
Repeat and fade

B \flat sus2 Csus4 F5 Csus4 B \flat sus2 Csus4

Cap. 2, w/ Kim A (2 times)

Da da da da da da da da da da da da da da da da da

Words by John Mayer
Music by John Mayer
and Clay Cook



Gtr. 1: Drop C tuning:
(low to high) C-A-D-G-B-E

Moderately ♩ = 102 (♩ = $\overline{\overline{\overline{\text{♩}}}}$)

Gr. 1 (clean)

*Csus4 Rhy. Fig. 1 Ebadd2 Fm7add4 Absus2 Bb End Rhy. Fig. 1

mf ***T T T rake

TAB

0 X 8 10 0 3 3 4 5 6 6 3 4 3 8 8 9 0 10 7 8

0 3 5 5 8 10

*Chords implied by gtr. & bass throughout.

**Fingerpicking pattern: Alternate between R.H. thumb and index finger throughout.

***T = Thumb on 6th string

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

1. When sky blue gets dark enough
to see the colors of the city lights,
a trail of ruby red and diamond white
hits her like a sunrise. She comes and goes and comes
and goes like no one can.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Csus4

E^bsus2

Fm7add4

A^bsus2

B^b♯

*Gtr. 2 (clean)

Rhy. Fig. 2

End Rhy. Fig. 2

mp
P.M.

P.M.-----

P.M.-----

3 0 1 3 0 0 0 1 3 3 4 6 6 6 8 8

*Standard tuning

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

Csus4

E^badd2

Gtr. 2: w/ Rhy. Fig. 2

Csus4

E^bsus2

Fm7add4

A^bsus2

B^b♯

2. To - night she's out to lose her - self

Fm7add4

A^bsus2

B^b♯

Csus4

E^badd2

Fm7add4

A^bsus2

B^b♯

and find a high on Peach - tree Street.

Csus4

E^badd2

Fm7add4

A^bsus2

B^b♯

From mixed drinks to tech - no beats it's al - ways

Csus4

E^badd2

Fm7add4

A^bsus2

B^b♯

heav - y in - to ev - 'ry - thing. She comes

Pre-Chorus

A^b♯

Rhy. Fig. 3

Gm7add4

G^b♯

Gtr. 1

and goes and comes and goes like no one can.

A^b♯

Gm7add4

She comes and goes and no one knows she's slip -

Fm7add4

Gm7add4

End Rhy. Fig. 3

A^b

N.C.

- ping through my hands. She's al - ways buzz - ing just like

Chorus

Fm7add4
Rhy. Fig. 4

Gm7add4

Cm7

Gtr. 1

ne - on, _____ ne - on, _____

Fm7add4

Gm7add4

Cm7

Ne - on, _____ ne - on, _____

Fm7add4

Gm7add4

Cm7

Bbsus2

Who knows _____ how long, _____ how long, _____ how long _____

Abbsus2

Ab

End Rhy. Fig. 4

she can go be - fore she burns a - way, _____

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Csus4

Ebadd2

Fm7add4

Abbsus2

Bb%

Csus4

Ebadd2

Fm7add4

Abbsus2

Bb%

Verse

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

Csus4

Ebadd2

Fm7add4

Abbsus2

Bb%

3. I can't be _____ her an - gel now, _____ You know it's _____

Rhy. Fig. 5

Gtr. 1

w/ fingers

End Rhy. Fig. 5

_____ not my place to hold _____ her down, _____ And it's _____

Gtr. 1: w/ Rhy. Fig. 5

Csus4

Ebadd2

Fm7add4

Abbsus2

Bb%

_____ not my place to hold _____ her down, _____ And it's _____

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Csus4 Ebadd2 Fm7add4 Ab sus2 Bb \sharp

hard for me to take a stand _____ when I _____ would _____

Csus4 Ebadd2 Fm7add4 Ab sus2 Bb \sharp

take her an - y way I _____ can. _____ She comes _____

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Ab \sharp

Gm7add4 Gb \sharp

_____ and _____ she goes _____ like no _____ one _____ can. _____

Ab \sharp Gm7add4

She comes _____ and _____ she goes, _____ she's slip -

Fm7add4 Gm7add4 Gtr. 1: w/ Rhy. Fill 1 Ab Bb

- ping through my hands. _____ She's al - ways buzz - ing just like _____

Chorus

Gtr. 1: w/ Rhy. Fig. 4

Fm7add4 Gm7add4 Cm7 Fm7add4 Gm7add4 Cm7

_____ ne - on, _____ ne - on. _____ Ne - on, _____ ne - on. _____

Fm7add4 Gm7add4 Cm7 Bb

Who knows _____ how long, _____ how long, _____ how long _____

Rhy. Fill 1

Gtr. 1

4 4 5 6 6 6 7 8

To Coda \oplus

A^b

she can go be - fore she burns a - way, ___

Bridge

Fm7add4 Gm7add4 A^b m7add4 B^b m7add4 Fm7add4 Gm7add4 A^b m7add4

Gtr. 1

a - way. ___

B^b m7add4 B^b m7add4^{type2} Fm7add4 Gm7add4 A^b m7add4 B^b m7add4 G/B

(cont. in notation)

Interlude

Gtr. 1 $C7^{\#9}$

(cont. in notation)

D.S. al Coda

She comes ___

\oplus **Coda**

Outro
Gtr. 1: w/ Rhy. Fig. 1 (till end)
Gtr. 2: w/ Rhy. Fig. 2 (till end)
Csus4 E^b add2

go be - fore she burns a - way. ___

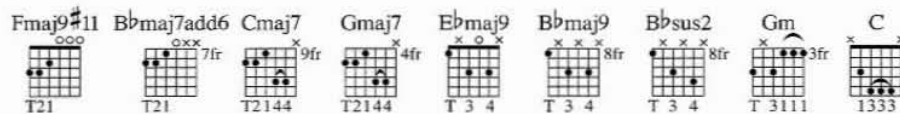
Repeat and fade

Fm7add4 A^b sus2 B^b C sus4 E^b add2 Fm7add4 A^b sus2 B^b

a - way. ___

CITY LOVE

Words and Music by
John Mayer



Drop D tuning:
(low to high) D-A-D-G-B-E

Verse

Moderately slow $\text{♩} = 68$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)

N.C. Gmaj7

1. I nev - er liked this ap - ple ——— much,
2. She keeps a tooth - brush at my ——— place,

Gtr. 1 (clean)

mf

TAB

N.C. D N.C.

it al - ways seemed too big to ——— touch. —
as if I had the ex - tra ——— space. —

I can't re - mem - ber how I —
She steals my clothes to wear to

Gmaj7 N.C. D

— found —
work.

my way be - fore she came a - round. }
I know, her hairs are on my ——— shirts. } I tell ev -

Chorus

Fmaj9#11

Rhy. Fig. 1

Bbmaj7add6

Fmaj9#11

End Rhy. Fig. 1

Gtr. 1

'ry - one. I smile just be-cause. I've got a cit - y love, I found it in Lyd -

1.

Gtr. 1: w/ Rhy. Fill 1

N.C.(D)

Bbmaj7add6

Cmaj7

Gmaj7

Cmaj7

Gmaj7

i - a. And I can't re - mem - ber life be - fore her name.

2.

Bridge

Cmaj7

Gmaj7

Cmaj7

Gmaj7

Ebmaj9

can't re - mem - ber life be - fore the day she called up and came

Bbmaj9

Bbsus2

Ebmaj9

to me cov - ered in rain and din - ner time shad -

Bbmaj9

Bbsus2

Bbmaj9

Bbsus2

Bbmaj9

Bbsus2

Gm

C

- ow - ing. And as her clothes spun we spooned. And I knew

Gtr. 1: w/ Rhy. Fill 2

D

Dsus4

D

Ebmaj9

I was through when I said, "I love you."

Rhy. Fill 1

Gtr. 1

Rhy. Fill 2

Gtr. 1

Guitar Solo

Gtr. 1 N.C.(D)

Gmaj7

D

Gmaj7

Fmaj7

Asus4

A

*T = Thumb on 6th string

Verse

Gmaj7

3. Fri - day eve - ning, we've been drink - ing. Two a. m., I swear I might pro - pose.

D

But we close

Gmaj7

the tab, split a cab and call each oth - er up when we get home.

N.C.(D) Gmaj7

Fall - ing a - sleep to the sound of si - rens.

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (6 times)

Fmaj9#11 Bbmaj7add6 Fmaj9#11

I've got a cit - y love,

Bbmaj7add6 Fmaj9#11 Bbmaj7add6

I found it in Lyd - i - a. From the bat -

Fmaj9#11 Bbmaj7add6 Fmaj9#11

ter - y to the gal - ler - y, it's the kind of thing you on - ly see in

Bbmaj7add6 Fmaj9#11 Bbmaj7add6

scent - ed, gloss - y mag - a - zines. And I

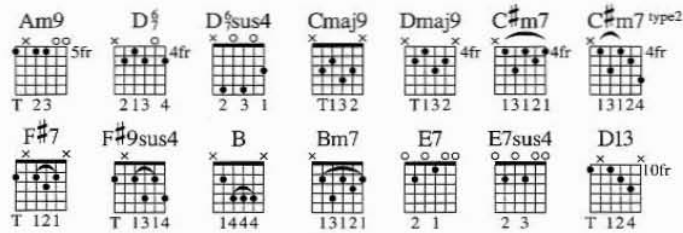
Cmaj7 Gmaj7 Cmaj7 Gmaj7 D D5

Gtr. 1 (cont. in notation)

can't re - mem - ber life be - fore her name.

Gtr. 1

Words and Music by
John Mayer



Intro

Moderately ♩ = 122

Amaj9

Gtr. 1 (acous.) Rhy. Fig. 1

Verse

1st time, Gtr. 1: w/ Rhy. Fig. 1 (4 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (3 times)

Amaj9

— these dreams I'm walk - ing home, home where it used to be,
ing 'bout my broth - er Ben, I miss him ev - 'ry day.

and ev - 'ry - thing is as it was, fro - zen in front of me.
He looks just like his broth - er John, but on an eight - een month de - lay.

Here I stand six feet small, ro -
Here I stand six feet small, and

Em9 Amaj9

man - ti - ciz - ing years a - go, but it's a bit - ter - sweet feel - ing hear - ing "Wrapped
smil - ing 'cause I'm scared as hell. Kind of like my life is like a se -

Em9

A - round Your Fin - ger" on the ra - di - o. And
quel to a mov - ie where the ac - tors' names have changed.. Oh, well.. Well, these

Pre-Chorus

Dmaj9 Amaj9

these days }
— days }

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

*T = Thumb on 6th string

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Dmaj9 Amaj9 Dmaj9 Amaj9

wish I was six a - gain. Oh, make me a red cape,

Dmaj9 Amaj9

I wan - na be Su - per - man. Oh, if on - ly my life

Rhy. Fill 1
Gtr. 1

Chorus

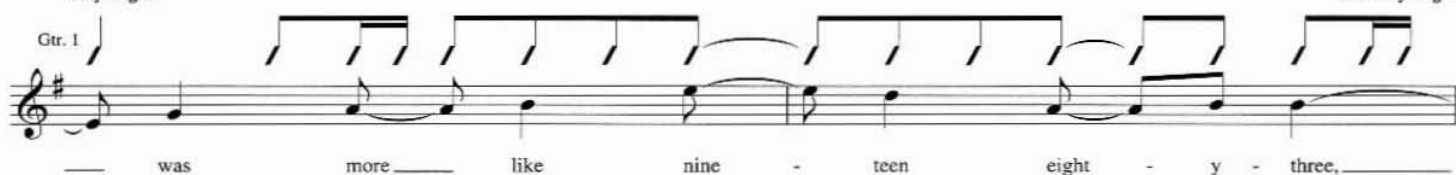
Am9
Rhy. Fig. 3

D⁹

D⁹sus4

End Rhy. Fig. 3

Gtr. 1



Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Am9

D⁹

D⁹sus4

Am9

D⁹



1.

D⁹sus4

Am9

Cmaj9

Dmaj9

Gtr. 1



Interlude

Gtr. 1: w/ Rhy. Fig. 1

Amaj9

Em9



2.

Gtr. 1: w/ Rhy. Fig. 3 (5 times)

Am9

D⁹

D⁹sus4

Am9

D⁹



D⁹sus4

Am9

D⁹

D⁹sus4



Am9

D⁹

D⁹sus4

Am9

D⁹



Bridge

D⁹sus4

C⁹m7

Gtr. 1

C⁹m7 type2 C⁹m7



F#7 F#9sus4 F#7 F#9sus4 F#7 C#m7

have es - caped me or con - fused

C#m7 type2 C#m7 F#7 F#9sus4 F#7 F#9sus4 F#7

them - selves with dreams.

(cont. in notation)

Half-time feel

B Bm7 E7 E7sus4 E7

If heav - en's all we want it to be,

send your prayers to me care of

Cmaj9

nine - teen eight - y - three.

(cont. in notation)

Gtr. 1

Dmaj9 Amaj9 N.C.

(cont. in slashes)

7	9	12
7	9	12

Interlude
Am9
Rhy. Fig. 4

D13 1., 2., 3. 4.

End Rhy. Fig. 4

You can paint—

Outro
Gr. 1: w/ Rhy. Fig. 4 (till end)
Am9

— that house— a rain - bow of col - ors, rip— out— the floor - boards, re -

- place the shut - ters, but— that's— my plas - tic in the dirt. —

— What - ev - er hap - pened to my,

what - ev - er hap - pened to my, what - ev - er hap - pened to my lunch - box? —

When came the day — that it — got — thrown — a - way —

— and don't — you think — I should have had some say — in that — de - ci -

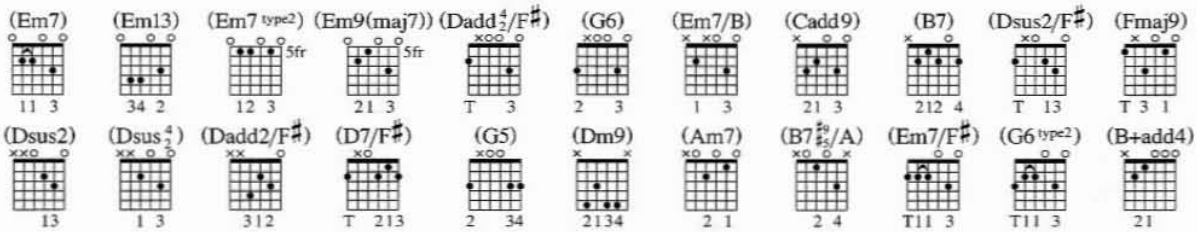
sion? If on - ly my life... (Ba ba —

If on - ly my life... Ba ba.) If on - ly my life...

Repeat and fade

3X5

Words and Music by
John Mayer



Capo VIII

Intro

Fast ♩ = 194

* (Em7)

(Em13)

Rhy. Fig. 1

Gtr. 1
(acous.)



*Symbols in parentheses represent chord names respective to capoed gtr. and do not reflect actual sounding chords.

(Em7 type2)

(Em9(maj7))

End Rhy. Fig. 1



Gtr. 1: w/ Rhy. Fig. 1

Cm7
**(Em7)

Cm13
(Em13)



**Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Cm7
(Em7 type2)

Cm9(maj7)
(Em9(maj7))



Verse

(Em7)

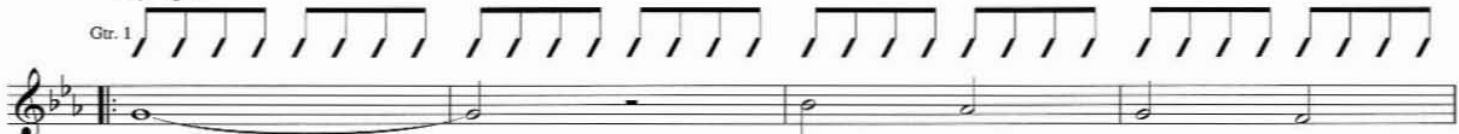
Rhy. Fig. 2

(Dadd2/F#)

(G6)

(Em7/B)

Gtr. 1



I. I'm
day

writ - ing
skies are
paint - ed

(Cadd9) (B7) (Em7) End Rhy. Fig. 2

catch you up on places I've been. And
col - ors of a cow - boy's cli - ché. And

Gtr. 1: w/ Rhy. Fig. 2

you strange how held clouds this that let ter, like

B \flat add $\frac{4}{2}$ /D (Dadd $\frac{4}{2}$ /F \sharp) E \flat 6 (G6) Cm7/G (Em7/B)

A \flat add9 (Cadd9) G7 (B7) (Em7) (Dadd $\frac{4}{2}$ /F \sharp) (G6) (Em7/B)

prob - 'ly got ex - cit - ed, but there's noth - ing else in - side it. Did - n't have a
moun - tains in the sky are next to moun - tains an - y - way.

Pre-Chorus (Cadd9) (G6) (Dsus2/F \sharp) (Cadd9) (Fmaj9)

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

cam - 'ra by my side this time, hop - ing I would

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

see the world through both my eyes.

A \flat add9 (Cadd9) E \flat 6 (G6) B \flat sus2/D (Dsus2/F \sharp) A \flat add9 (Cadd9) D \flat maj9 (Fmaj9)

May - be I will tell you all a

A \flat add9 (Cadd9) E \flat 6/G (G \flat /B) B \flat sus2/D (Dsus2/F \sharp) A \flat add9 (Cadd9)

D \flat maj9 (Fmaj9) (Em7) Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

bout it when I'm in the mood to

1. (Dsus2) (Dsus $\frac{4}{2}$) (Dadd2/F#)

lose my way with _____ words. _____

Gtr. 1: w/ Rhy. Fig. 1

Cm7 (Em7) Cm13 (Em13)

Cm7 (Em7 type2) Cm9(maj7) (Em9(maj7))

2. To -

2. (Fmaj9) Rhy. Fill 2 (D7/F#) End Rhy. Fill 2

lose my way, but let me say you

Chorus (G5) Rhy. Fig. 4 (Dm9)

should have seen that sun -

(Am7) (B7 $\frac{9}{5}$ /A) End Rhy. Fig. 4

rise with your own _____ eyes. It

Gtr. 1: w/ Rhy. Fig. 4 (3 times) Eb5 (G5) Bbm9 (Dm9) Fm7 (Am7)

brought me back to life. _____

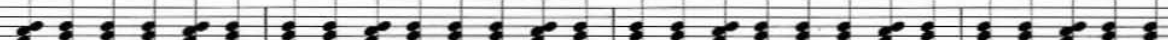
G7 $\frac{9}{5}$ /F (B7 $\frac{9}{5}$ /A) Eb5 (G5)

You'll be

Fm7 (Am7)
 G7^{#9}/F (B7^{#9}/A)

[illegible]

*Chord name represents overall harmony.



cresc. (cont. in slashes)

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	4	2	2	2	2	2	2	2	4	2	2	2	2	2	2	2	4	2	2	2	2	2	2	2	4	2	2	2	2

(Em7) (Em7/F#) (G6 type2)

Rhy. Fig. 5

Grtr. 1

mf

(Cadd9) (B+add4) End Rhy. Fig. 5

I

Gtr. 1: w/ Rhy. Fig. 5 (2 times)

Cm7 (Em7) Cm7/D (Em7/F#) Eb6 (G6) Abadd9 (Cadd9) G+add4 (B+add4)

guess you had to be there.

Cm7 (Em7) Cm7/D (Em7/F#) Eb6 (G6)

I guess you had to

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

Abadd9 (Cadd9) G+add4 (B+add4) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

be with me. Oh, to day I fi n'ly

Dbmaj9 (Fmaj9) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

o - ver - came try'n to fit the world in - side a pic -

Dbmaj9 (Fmaj9) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

- ture frame. May - be I will tell you all a -

Gtr. 1: w/ Rhy. Fill 1

Dbmaj9 (Fmaj9) Cm7 (Em7)

bout it when I'm in the mood to

Gtr. 1: w/ Rhy. Fill 2

D^bmaj9
(Fmaj9)

B^b7/D
(D7/F[#])

D.S. al Coda



⊕ Coda

Fm7
(Am7)

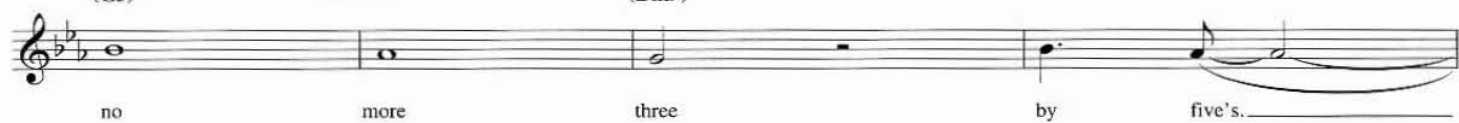
G7^{#9}/F
(B7^{#9}/A)



Gtr. 1: w/ Rhy. Fig. 4

E^b5
(G5)

B^bm9
(Dm9)



Fm7
(Am7)

G7^{#9}/F
(B7^{#9}/A)



Outro

Fm7
(Am7)

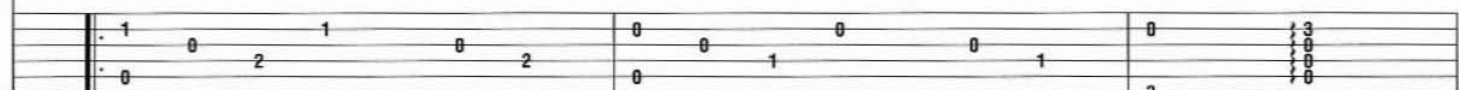
G+/F
(B+/A)

E^b
(G)

Gtr. 1



*T



*T = Thumb on 6th string

F
(A)

Fm7
(Am7)

E^b/G
(G/B)

A^b
(C)

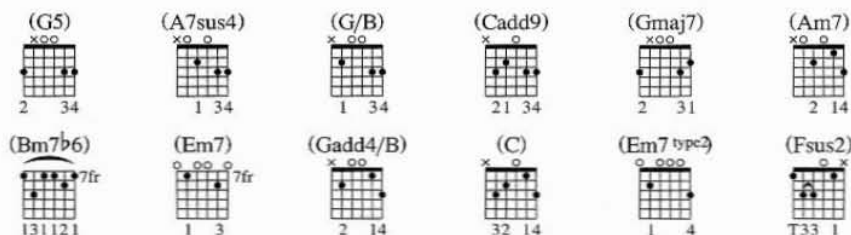
G7
(B7)

Cm(add9)
(Em(add9))



LOVE SONG FOR NO ONE

Words by John Mayer
Music by John Mayer
and Clay Cook



Both gtrs.: Capo II

Intro

Moderately fast Rock ♩ = 144

Gr. 1 (clean) 7 7 ^{*(G5)} ^(A7sus4)

Gr. 2 (dist.) *f*

TAB

*Symbols in parentheses represent chord names respective to capod gtr. and do not reflect actual sounding chords.

(G/B) (Cadd9) (G5) (Gmaj7) (Am7)

TAB

(G/B) (Cadd9)

(cont. in notation)

TAB

Gtr. 2 tacet
Amaj7
*(Gmaj7)

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

*T = Thumb on 6th string

End Rhy. Fig. 1

crush - es are fad - ed _____
hide in my bed - room, _____

Gadd9 (Fadd9) D6sus4 (C6sus4) D6 (C6)

jad - ed. I hate it. }
love song for no one. }

Chorus
(G5) (Bm7b6) (Em7)

Rhy. Fig. 2

Gtrs. 1 & 2

f

I'm ti - red of be - ing a - lone, so hur - ry up and

(Cadd9) Gtrs. 1 & 2: w/ Rhy. Fig. 2 A5 (G5) C#m7b6 (Bm7b6)

End Rhy. Fig. 2

get here. I'm so ti - red of be - ing a - lone,

F#m7 (Em7) To Coda 1. Dadd9 (Cadd9) (G5) (A7sus4)

Gtr. 1

so hur - ry up and get here, get here.

Gtr. 2

0 2 4

(G/B) (Cadd9)

(cont. in notation)

(4) 0 4 2 0 0 0 2 4 2

2.

Bridge

Dadd9
(Cadd9)

(Am7) (Gadd4/B)

(C)

Rhy. Fig. 3

Gtrs. 1 & 2



(Am7)

(Gadd4/B)

(Em7 type2)

(Am7)

(Gadd4/B)

(C)



End Rhy. Fig. 3

(Gadd4/B)

(Fsus2)

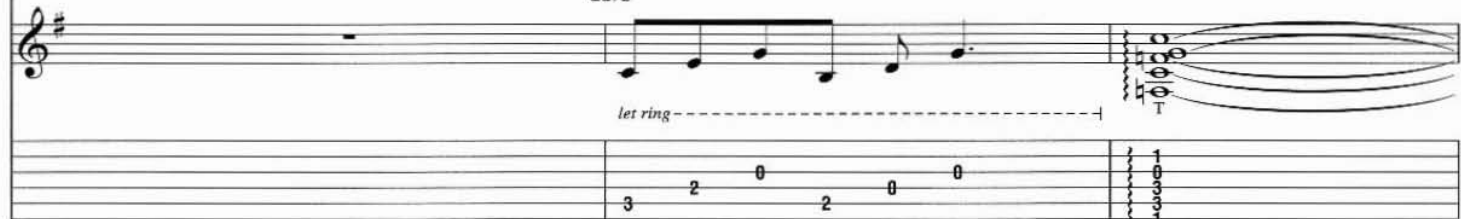
Gtr. 1

(Gtr. 2 cont. in notation)



Gtr. 2

let ring



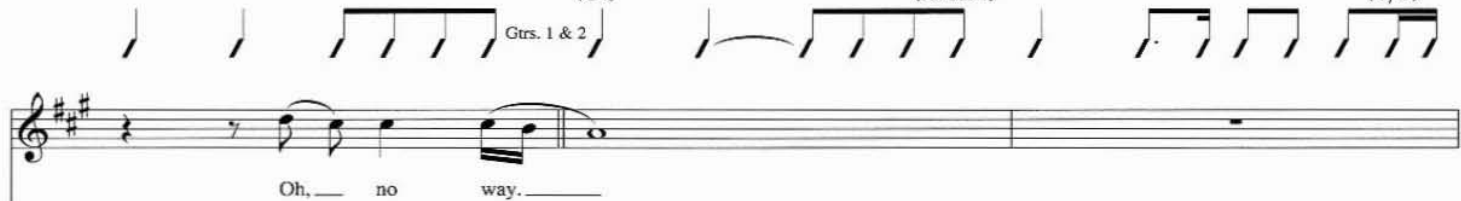
Guitar Solo

(G5)

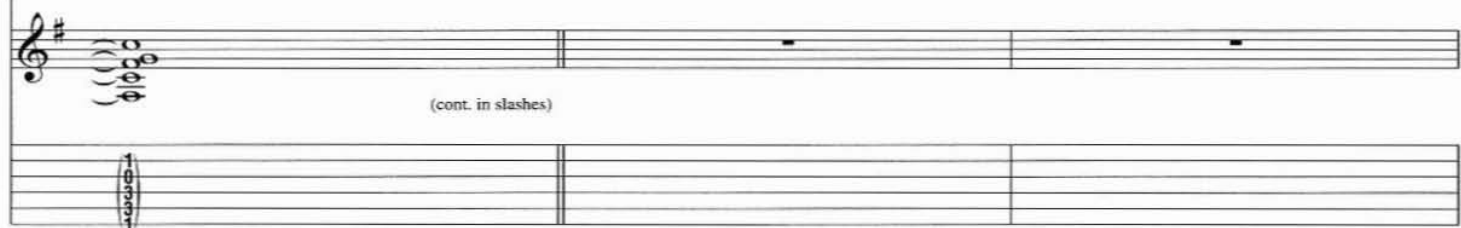
(A7sus4)

(G/B)

Gtrs. 1 & 2



(cont. in slashes)



(Cadd9)

(G5)



(Am7) (G/B) (Cadd9)

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Bm7 (Am7) Aadd4/C# (Gadd4/B) D (C) Bm7 (Am7) Aadd4/C# (Gadd4/B) F#m7 (Em7)

I could have met you in a sand - box. — I could have

Bm7 (Am7) Aadd4/C# (Gadd4/B) D (C)

passed you on the side - walk. — Could I have missed my — chance, — and

(C) (Gadd4/B) (Fsus2) Chorus

Gtr. 1

watched you walk a - way? — I'm ti - red of

Gtr. 2

let ring —

(Bm7b6) (Em7) (Cadd9) Gtr. 2 tacet (G5)

mf

be - ing a - lone, — so hur - ry up and — get — here. I'm so ti - red of

dim.

(Bm7b6) (Em7) (Cadd9)

be - ing a - lone, so hur - ry up and get here, oh yeah.

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Dadd9
(Cadd9)A5
(G5)C#m7b6
(Bm7b6)F#m7
(Em7)Dadd9
(Cadd9)A5
(G5)

— get here. You'll be so good. You'll

C#m7b6
(Bm7b6)F#m7
(Em7)Dadd9
(Cadd9)

(G5)

Gtr. 1

be so good for me.

Gtr. 2

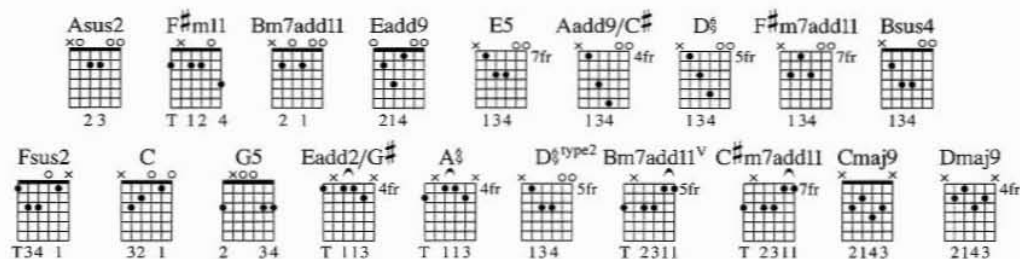
3 3 2 3 3 2 3 3 2 3 3 2 3

(3) 3 2 3 3 3 2 3 3 2 3 3 2 3

(3) 3 2 3 3 2 3 3 2 3 3 2 3 3 2 3

BACK TO YOU

Words and Music by
John Mayer



Intro

Moderate Rock ♩ = 104

Asus2

Rhy. Fig. 1

Gtr. 1 (acous.)

mf

Riff A

End Riff A

mf w/ clean tone
let ring throughout



Gtr. 2: w/ Riff A (3 times)

F#m11

Bm7add11



Eadd9

F#m11

End Rhy. Fig. 1

(cont. in notation)



Verse

A

F#m7

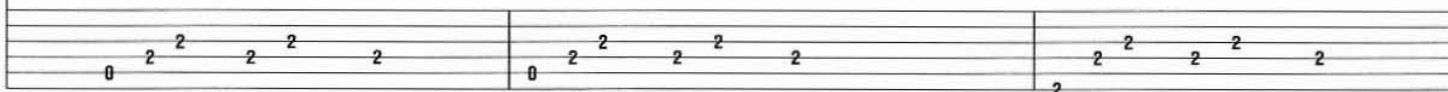
1. Back to you.

It al - ways comes a - round.

Back to you.



let ring throughout



Bm7 Eadd9

I tried to for - get you, I tried to stay a - way, but it's

2 2 2 2 2 2 0 2 0 2 0 1 4 1 4 2

F#7sus2 F#m7 Gtr. 1: w/ Rhy. Fig. 2 A

too late. O - ver you,

End Rhy. Fig. 2

*T= Thumb on 6th string

2 1 2 1 2 2 2 2 2 2 2 2

F#m7

I'm nev - er o - ver, o - ver you.

Bm7

There's some - thing a - bout you, it's just the way you move,

Eadd9 F#7sus2 F#m7

the way you move me.

Chorus E5 Rhy. Fig. 3 Aadd9/C# D#

Gtr. 1

Yeah, I'm so good at for - get - ting,

E5 Aadd9/C# D#

and I quit ev - er - y game I play,

E5 F#m7add11 Aadd9/C# D#

but for - give me, love,

Bsus4 E5 End Rhy. Fig. 3

I can't turn and walk a - way this way.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Asus2

F#m11 Bm7add11 Eadd9 F#m11

Verse

Gtr. 1: w/ Rhy. Fig. 2
A

2. Back to you. It al - ways comes a - round.

F#m7

Back to you. I walk with your shad -

Bm7 Eadd9

ow, I'm sleep - ing in my bed with your

Chorus

Gtr. 1: w/ Rhy. Fig. 3
E5

F#7sus2 F#m7

sil - hou - ette. Yeah, should have

Aadd9/C# D# E5

smiled in that pic - ture, if it's the

Aadd9/C# D# E5

last thing I'll see of you. It's the

F#m7add11 Aadd9/C# D# Bsus4 E5

least that you could not do.

Bridge

E5 F#sus2 C

Gtr. 1

Ah.

G5 Eadd2/G# A#

Leave the light

D# type2 Eadd2/G# A#

light on. on. I'll nev - er give up it on you. on.

D# type2 Eadd2/G# A#

Leave the light

D# type2 Bm7add11 v

light on on.) for me too,

The second system of the musical score for 'The Sound of Silence' by Simon and Garfunkel. It features a vocal melody line in treble clef with a key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A slur covers the next four notes: a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a half note F#4. Above the staff, a piano accompaniment line is shown with a series of chords, each represented by a vertical line with a horizontal bar across it. A label 'C#m7add11' is placed above the fifth chord. Below the staff, the lyrics 'for me too,' are written, with a line underneath 'me' and a comma after 'too,'.

for me too.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Asus2

Dmaj9
 Gtr. 1: w/ Rhy. Fig. 1
 Asus2
 Yeah. _____

Verse

Asus2

3. Back — to me. —

slight vib.

1/2

(14)

The image shows a musical score for guitar and drums. The guitar part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The first three measures each contain a whole note chord, represented by a small black square. The fourth measure is a double bar line, followed by the text "Gtr. 1" and a "col" (collo) symbol. The drum part consists of two empty staves, with the text "drums" written vertically between them.

Gtr. 2 tacet

F#m9

I know_ that it_ comes_ back_ to me._ Does - n't it scare_

(14)

Bm7 Esus4 E F#m7

_ you?_ Your will is not_ as strong_ as_ it_ used_ to be._

Outro

F#m11

Gtr. 1

mf

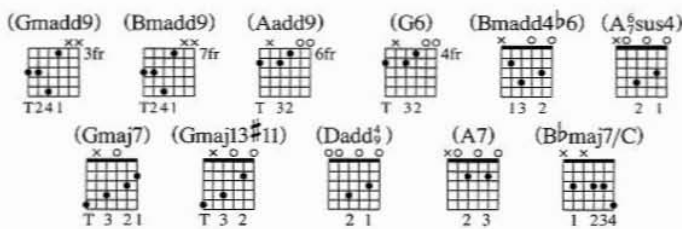
Repeat and fade

Gtr. 2

(cont. in slashes) mf

GREAT INDOORS

Words and Music by
John Mayer



Both gtrs.: Capo V
Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 110

$$\text{Gadd}_9^4$$

$$*(\text{Dadd}_8^4)$$

Gtr. 1 (clean)

*Symbols in parentheses represent chord names respective to capoed gtrs.
Symbols above represent actual sounding chords. Capoed fret is "0" in tab.

D[♯]sus4
(A[♭]sus4) D7
(A7) Emadd11♭6
(Bmadd11♭6) D[♯]sus4
(A[♭]sus4)

Fret numbers: 4 0 4 0 4 0 2 0 / 2 4 4 2 4 2 4 2 4 2 4 2 0 4 0

Verse

$$\begin{array}{l} \text{Gadd}_9^4 \\ (\text{Dadd}_9^4) \end{array}$$
[illegible]

D7 (A7) D⁹sus4 (A⁹sus4) D7 (A7)

— that you're not lis - ten - ing to the call — your life's — been is -

Emadd11b6 (Bmadd11b6) Ebmaj7/F (Bbmaj7/C)

su - ing you, the rhy - thm — of — a line — of i - dle days. —

Chorus

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Scared of a world — out - side — you should go — ex - plore. —

End Rhy. Fig. 1 Rhy. Fig. 2

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Pull — all the shades — and — wan - der the great — in - doors, —

End Rhy. Fig. 2

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Gadd⁴ (Dadd⁴) G (D)

the great in doors. 2. Lamp-

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gadd⁴ (Dadd⁴) D7 (A7)

- light makes the shad - ows play and post - ers take the walls

D⁹sus4 (A⁹sus4) D7 (A7) Emadd11b6 (Bmadd11b6)

a - way. The T - V is your win - dow - pane, the view

Ebmaj7/F (Bbmaj7/C) Gadd⁴ (Dadd⁴)

won't let you down. So put your faith in a late night show, I bet

Gtr. 1

D7 (A7) Emadd11b6 (Bmadd11b6)

you did - n't e - ven know. De - pends on how far out

E \flat maj7/F
(B \flat maj7/C)

you go, the chan - nel num - bers change.

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

Scared of a world out - side you should go ex - plore.

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Pull all the shades and wan - der the great in - doors.

Bridge

Cmaj13sus2 (Gmaj13sus2)

C6sus2 (G6sus2)

Cmaj13sus2 (Gmaj13sus2)

C6sus2 (G6sus2)

(Gmadd9)

Gtr. 1

Though late - ly I can't

(Bmadd9)

(Aadd9)

blame you. I have seen the world

(G6)

(Aadd9)

and some - times wish your room had room for two.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

Da da da da da

Gtr. 2 (dist.)

mf

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) (Bmadd4b6) (A⁶7sus4)

Gtr. 1

(Gmaj7) (Gmaj13#11) Pre-Chorus (Bmadd4b6)

So go un -

(A⁶7sus4) (Gmaj7) (Gmaj13#11) (Bmadd4b6)

lock the door and find what

(A⁶7sus4) (Gmaj7)

you are here for. Leave the great in - doors,

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

leave the great in - doors.

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Da da da da, da da da da, da da da da, da Da da da

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D)

da, da da da, da da da da, da Da da da da, da da da

G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

da, da da da da. Check

Outro

(Dadd⁴)

Gtr. 1

(A7)

your pulse, it's proof that you're not lis - ten - ing to the call

(Bmadd4b6)

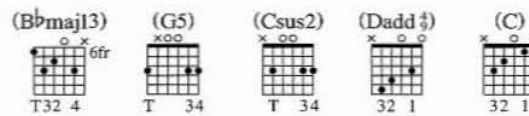
your life's been is - su - ing you, the rhy - thm of a line

(Bbmaj7/C)

of i - dle days, of i - dle days.

NOT MYSELF

Words and Music by
John Mayer



Both gtrs.: Capo I

Intro

Moderately slow Rock ♩ = 90

A^b5
*(G5)

A^bmaj7/G
(Gmaj7/F#)

Rhy. Fig. 1

Gtr. 1 (acous.)

Intro musical notation for guitar and bass. The guitar staff shows a melody with a capo on the first fret. The bass staff shows a rhythmic pattern. Dynamics include *mf* and *T* (Thumb on 6th string).

*Symbols in parentheses represent chord names respective to capoed gtrs.
Symbols above represent actual sounding chords. Capoed fret is "0" in tab.
**T = Thumb on 6th string

G^badd2
(Fadd2)

D^b
(C)

End Rhy. Fig. 1

Verse musical notation for guitar and bass. The guitar staff shows a melody with a capo on the first fret. The bass staff shows a rhythmic pattern. Dynamics include *mf* and *T* (Thumb on 6th string).

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

A^b5
(G5)

A^bmaj7/G
(Gmaj7/F#)

G^badd2
(Fadd2)

Verse musical notation for guitar and bass. The guitar staff shows a melody with a capo on the first fret. The bass staff shows a rhythmic pattern. Dynamics include *mf* and *T* (Thumb on 6th string).

1. Sup - pose I ____ said ____
2. Sup - pose I ____ said ____

I ____ am on my best ____
col - ors change ____ for no ____

D^b
(C)

A^b5
(G5)

A^bmaj7/G
(Gmaj7/F#)

Verse musical notation for guitar and bass. The guitar staff shows a melody with a capo on the first fret. The bass staff shows a rhythmic pattern. Dynamics include *mf* and *T* (Thumb on 6th string).

____ be - hav - ior,
____ good rea - son, ____

and there are ____ times ____
and words will go ____

I lose ____
from po -

G^badd2
(Fadd2)

Chorus

(B^bmaj13)

Rhy. Fill 2

End Rhy. Fill 2

(G5)

Rhy. Fig. 2

Gtr. 1



Gtr. 2 (elec.)

Riff A

w/ clean tone & tremolo effect
let ring

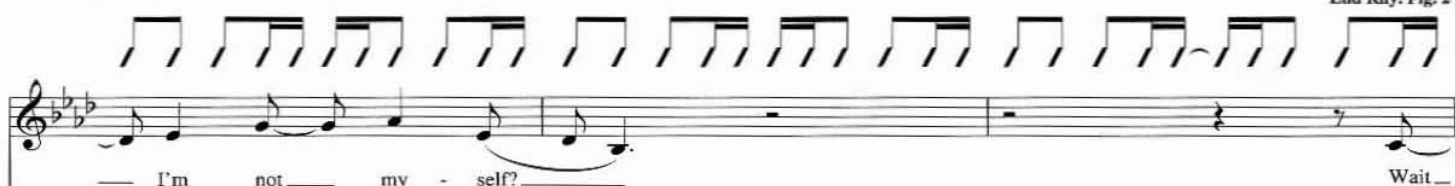


(Csus2)

(Dadd[♯])

(Csus2)

End Rhy. Fig. 2



End Riff A

let ring



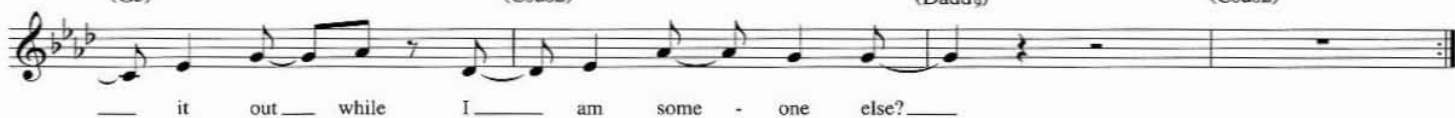
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A

A^b5
(G5)

D^bsus2
(Csus2)

E^badd[♯]
(Dadd[♯])

1.
D^bsus2
(Csus2)



2.

D^bsus2
(Csus2)

Bridge

Fm7
(Em7)

E^b
(D)

D^b
(C[♯])

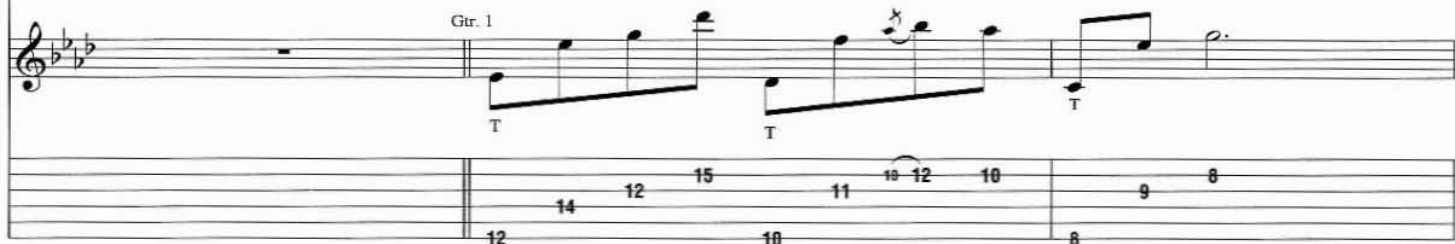


Gtr. 1

T

T

T



Fm7 (Em7) Eb (D) Db (C) Fm7 (Em7) Eb (D) Dbadd9 (Cadd9)

time will come a - round.

Abadd9/C (Gadd9/B) Fadd9/A (Eadd9/G#) Bbadd9/D (Aadd9/C#) Dbadd2 (Cadd2)

I al - ways do for you,

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

Ab5 (G5) Abmaj7/G (Gmaj7/F#) Gbadd2 (Fadd2) Db (C)

ah, ah.

Ab5 (G5) Abmaj7/G (Gmaj7/F#) Gbadd2 (Fadd2) (C) (Ab) (C) (Eb) (F)

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 1

Ab5 (G5) Abmaj7/G (Gmaj7/F#) Gbadd2 (Fadd2) Db (C)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)

Ab5 (G5) Abmaj7/G (Gmaj7/F#) Gadd2 (Fadd2)

3. Sup - pose I said you're my sav - ing grace?

Chorus

Gtr. 1: w/ Rhy. Fill 2

Gtr. 1: w/ Rhy. Fig. 2 (till end)
Gtr. 2: w/ Riff A (till end)

Cbmaj13 (Bbmaj13) Ab5 (G5) DbSus2 (Csus2)

Would you want me My grace when I'm not my My - self, self?

Ebadd4 (Dadd4) DbSus2 (Csus2) Ab5 (G5)

not my - self. When I'm some - one else. Wait it out while I

DbSus2 (Csus2) Ebadd4 (Dadd4) DbSus2 (Csus2)

am some - one else? When I'm some - one else. When I'm not my - Would

Ab5 (G5) DbSus2 (Csus2) Ebadd4 (Dadd4)

self. you want me when I'm not my - self?

DbSus2 (Csus2) Ab5 (G5) DbSus2 (Csus2)

Wait it out while I am some - one else?

Begin fade

Fade out

Ebadd4 (Dadd4) DbSus2 (Csus2) Ab5 (G5) DbSus2 (Csus2) Ebadd4 (Dadd4) DbSus2 (Csus2)

ST. PATRICK'S DAY

Words and Music by
John Mayer

Emaj9 x o x x x 1 3 2 6fr	G#7/B# x x x x x T 1 3 2 6fr	C#m7add4 x x x x x T 2 2 1 7fr	Bb7#11 x x x x x T 1 3 2 5fr	Amaj7 x x x x x T 2 2 1 5fr	Amaj9 x x x x x T 2 2 1 4 5fr	Am9 x x x x x T 1 1 1 4 5fr	Eadd2/G# x x x x x T 1 1 3 4fr	Gmaj13 x x x x x T 1 1 3 3 5fr	E7/G# x x x x x T 1 3 2 5fr
Dmaj7/F# x o x x x T 1 2 5fr	Gsus#4 x o x x x T 1 2 5fr	Gadd9 x o x x x T 1 5fr	Esus2 x o x x x 1 3 2 9fr	Eadd9 x o x x x 1 3 1 9fr	B/D# x x x x x T 1 3 4 9fr	D6 x x x x x T 1 3 2 9fr	C#7 x x x x x T 1 2 1 9fr	B6/D# x x x x x T 1 3 1 9fr	C#/E# x x x x x T 1 3 11fr
F#m7 x x x x x 1 3 1 2 1 9fr	E/G# x x x x x 3 1 1 1 9fr	Em7 x x x x x 1 3 1 2 1 7fr	D/F# x x x x x 3 1 1 1 7fr	Asus2 x o x x x 2 3 5fr	F#m7add4 x x x x x T 2 3 5fr	Aadd9 x x x x x T 3 2 5fr	B7add4 x x x x x T 3 4 7fr	D9 x x x x x 2 1 3 3 3 4fr	Gmaj7 x x x x x T 2 2 1 5fr
F#maj7 x x x x x T 2 2 1 5fr	Fmaj7 x x x x x T 2 2 1 5fr	Eml1 x o x x x 2 1 4 5fr	A7add4 x x x x x T 3 4 1 5fr	Csus2 x x x x x T 4 1 2 7fr	D7add4 x x x x x T 3 4 1 8fr				

Intro

6 Moderately ♩ = 126 (♩ = 3/4)

Emaj9
*Gtr. 1 (acous.)
mf

*Two acoustic gtrs. arr. for one.

Verse

Emaj9
Rhy. Fig. 1

1. Here

comes

the cold.

Break

out the win-ter clothes

and find

a love

to call your own.

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

Emaj9

G#7/B#

C#m7add4

End Rhy. Fig. 1

You,

en-ter you.

Your

cheeks a shade of pink,

and the rest

of you

in

Gmaj13 **Gr. 1** **E7/G#** **Pre-chorus** ***Freely** **Amaj7** **Dmaj7/F#** **G^{sus#4}add9** **Gadd9**

pow - der blue. _____ Who knows what _____ will be?

**Next 5 meas.*

E7/G# **Amaj7** **Dmaj7/F#** **G^{sus#4}add9** **Gadd9**

But I'll make you this guar - an - tee, see.

Chorus **Esus₂** **Eadd9** **B/D#** **D6**

Rhy. Fig. 2

No way No - vem - ber will see our good - bye. _____ When it comes _____ to De - cem - ber it's

C#7 **B6/D#** **C#/E#** **F#m7** **E/G#** **Em7** **D/F#** **End Rhy. Fig. 2**

ob - vi - ous why. _____ No one wants to be a - lone at _____

Asus2 **Eadd2/G#** **F#m7add4** **Emaj9**

Christ - mas time. _____ 2. In the

Verse **Gr. 1: w/ Rhy. Fig. 1 (2 times)** **Emaj9** **G#7/B#** **C#m7add4** **Bb7#11**

dark, _____ on the phone _____ you tell me the names _____

Amaj7 **Amaj9** **Am9** **Eadd2/G#** **Gmaj13**

_____ of your broth - ers and your fa - vor - ite col - ors. _____ I'm learn - ing you. _____

Emaj9 G#7/B# C#m7add4

And when___ it snows a - gain___

Bb7#11 Amaj7 Amaj9 Am9 Eadd2/G#

we'll___ take a walk out - side___ and search the sky___ like

Chorus
Gtr. 1: w/ Rhy. Fig. 2
Esus2 Eadd9

Gmaj13

chil - dren do. ___ I'll say to you: ___ No way No - vem - ber will

B/D# D6 C#7 B6/D# C#/E#

see our good - bye. ___ When it comes___ to De - cem - ber it's ob - vi - ous why. ___

F#m7 E/G# Em7 D/F# Asus2

Gtr. 1

No one wants to be a - lone at___ Christ - mas time. And

Gtr. 1: w/ Rhy. Fig. 2
Esus2 Eadd9 B/D# D6

come Jan - u - ar - y we're fro - zen in - side, ___ mak - ing new___ res - o - lu - tions a

C#7 B6/D# C#/E# F#m7 E/G# Em7 D/F#

hun - dred times. Feb - ru - ar - y, won't you be my___

Asus2 F#m7 E/G# Aadd9 B7add4

Gtr. 1

val - en - tine? — And we'll both be safe till St. Pat - rick's Day. —

Emaj9 F#m7add4 Eadd2/G#

Bridge

Am9 D9

We should take a ride to - night a - round the town and look a - round at all the beau - ti - ful

Gmaj7 E7/G# Am9

hous - es. Some-thing in the way that blue — lights on a

D9 Gmaj7 F#maj7 Fmaj7 Em11

black night can make you feel more. — Ev - er - y - bod - y, it

A7add4 Csus2 D7add4

seems to me, just wants to be — just like you and

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Esus4 Eadd9 B/D# D6 C#7 B6/D# C#/E#

me, — ah, — ah. —

F#m7 E/G# Em7 D/F# Asus2

Gr. 1

No one wants to be a - lone at Christ - mas time.

Gr. 1: w/ Rhy. Fig. 2

Esus₂ Eadd9 B/D#

And come Jan - u - ar - y we're fro - zen in - side, mak - ing new

D6 C#7 B6/D# C#/E# F#m7 E/G#

res - o - lu - tions a hun - dred times. Feb - ru - ar - y.

Em7 D/F# Asus2

Gr. 1

won't you be my val - en - tine? And if our

Outro

F#m7 E/G# Aadd9 B7add4 F#m7 E/G#

mp

al - ways is all that we gave and we some - day

Aadd9 B7add4 F#m7 E/G# Aadd9 B7add4

take that a - way, I'll be al - right if it was just till St. Pat - rick's Day.

Emaj9 Aadd9 B7add4 Emaj9 Aadd9 B7add4 Emaj9